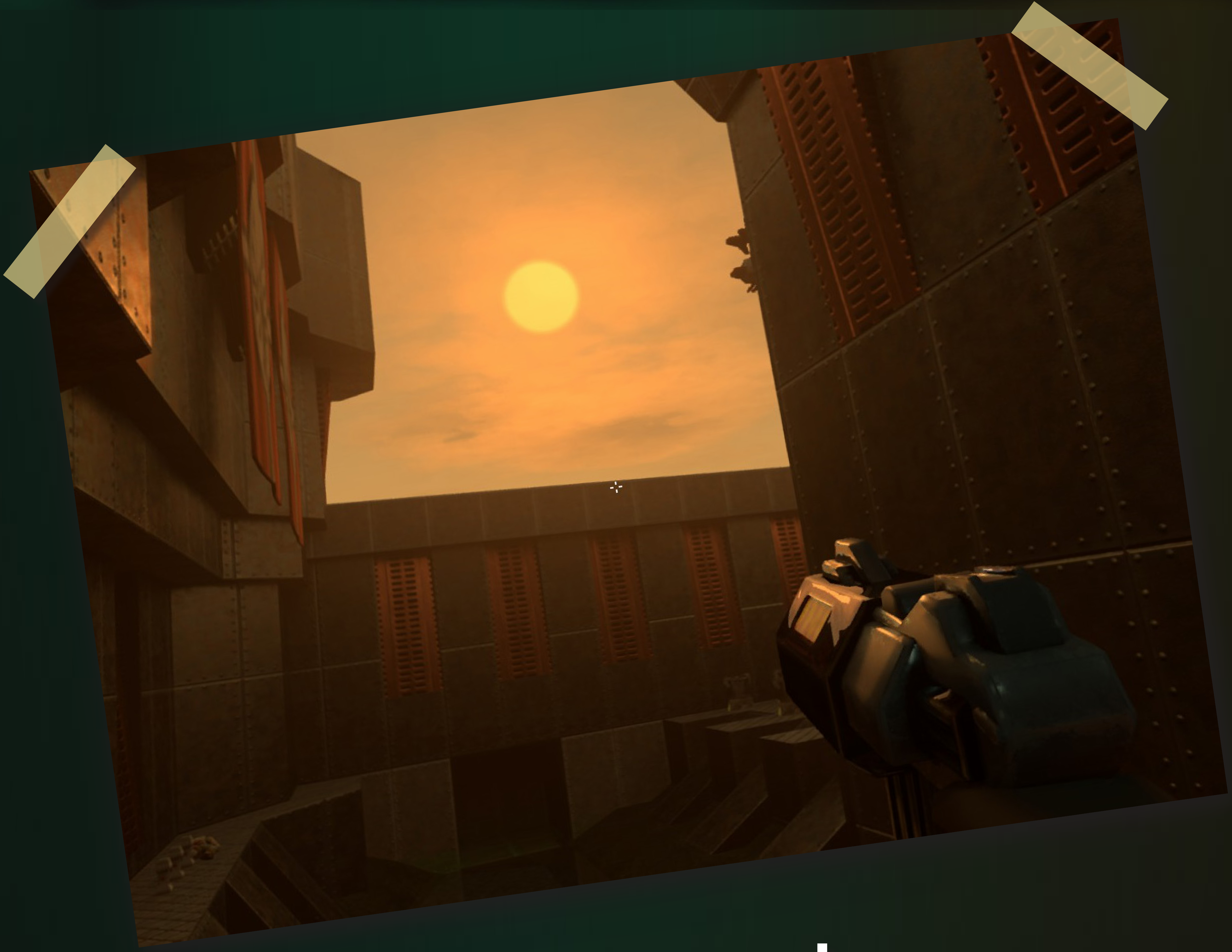
ISSUE 1 - September 2020

NEONIST



Graphics cards! How did they improve?

ARCHITECTURE and **Literature**

A search for art In the depth of heart

"Even in the hardest times, you can find some flowers not stained in blood... yet."

Artists telling stories in pictures.
Writers drawing pictures in words.

An introduction

What does Neonist mean?

Neonist is made up of two parts or roots:
Neo: this little root means “new.” In linguistics, neonism/neologism refers to a newly coined word or expression, something that never existed before.
Neon: this was inspired by the words written in neon lights with bright colors in the street that attract the passerby’s attention.
We, at Neonist, are the fans of new unknown ideas. We want to bolden them, refine them, and present them to everyone in shiny letters.

Who are we?

We are just a bunch of writers and artists with different interests and skills, from around the world. We try to express our ideas and introduce you to them. Our team works on the quality of the data displayed to you very thoroughly.

Our team

Editor	Nooshafarin Rajabi
Digital Specialist	Kaysun Saber
Designer	Mohammad Farsian

Contact us

In case you have any comments, helpful criticization, indie works and articles, or would like to join the team. Make sure to follow us on social media to stay tuned for any updates.

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Graphics Cards Ancestors	by Kaysun Saber @Kaysunqk on twitter Enjoys playing video games, loves reading or watching about sci-fi, fantasy, is going to make his own world someday.	6
The Power of Photography	by Nader Ebrahim Medical student from Syria, tennis player, photographer, social activist, the science guy, loves astronomy, astrophysics, and cosmology, you know, star stuff!	11
Imagination of An Artist	by Shaghayegh Moghimi @Shay33d on Instagram and Artstation loves video games, comics, books, and movies with strong narratives, enjoys finding patterns in everyone's creations and aspires to create something unworldly one day.	14
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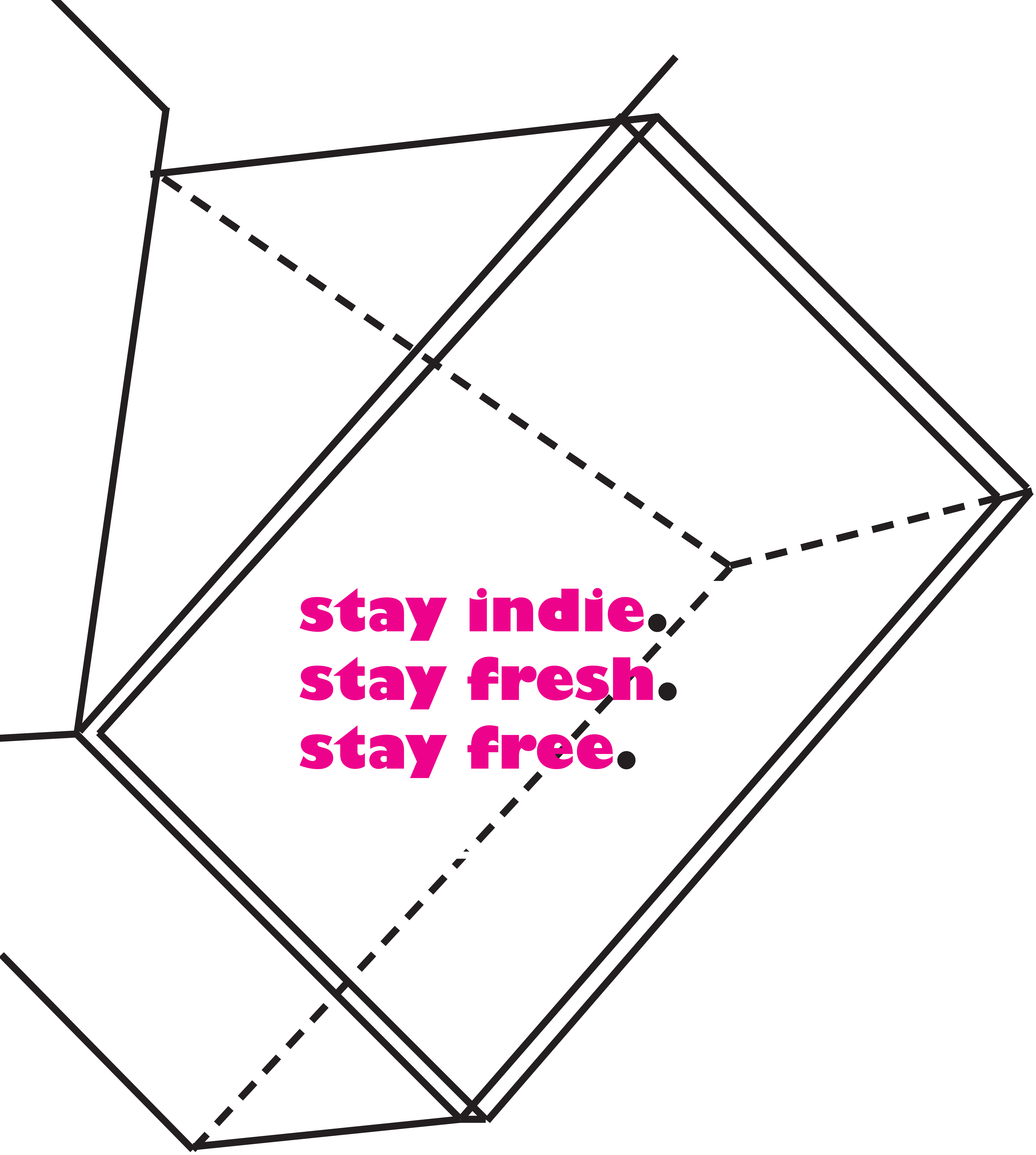

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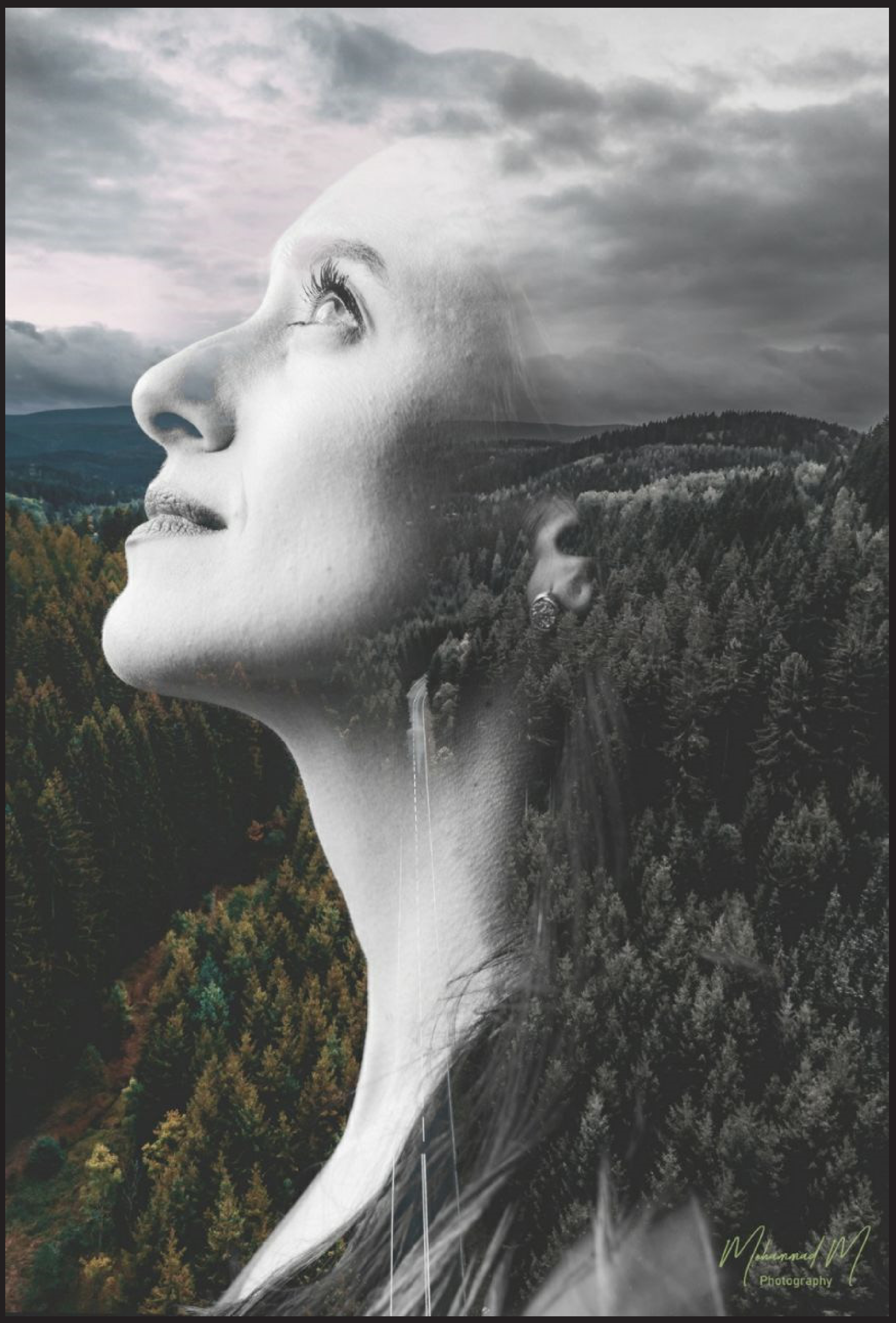
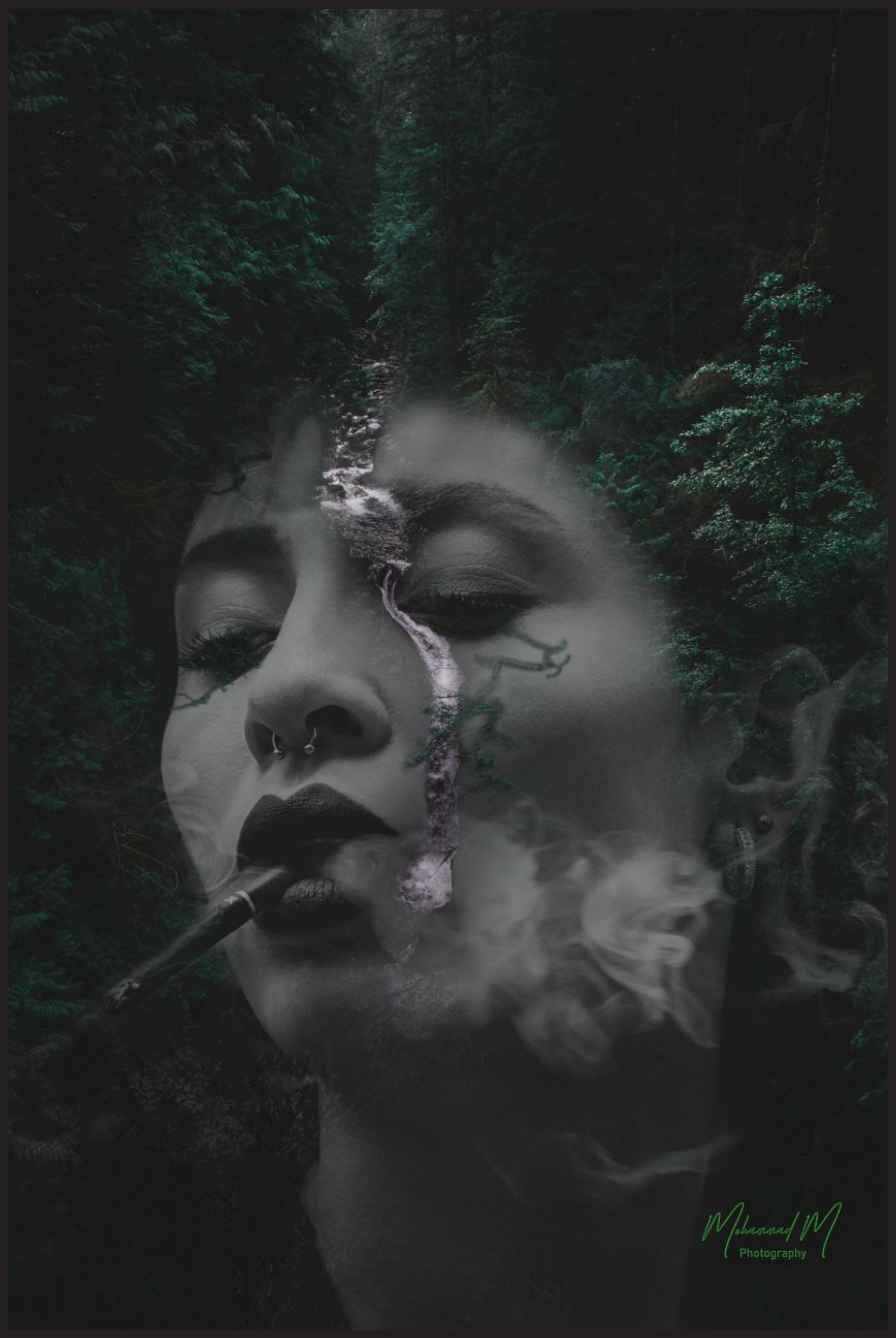
So, you like art?



Let’s talk a little about Double Exposure

By **Mohammad M.**

Double exposure is a photographic technique that mainly involves combining two exposures to create a single image. The technique yields very interesting results and allows the photographer to produce ghost images and mirror images that tell a story in a unique way that can’t be achieved with a single photo. Nowadays, this effect can be achieved with a DSLR camera by enabling Multiple Exposure in the shooting menu and manually capturing both exposures. However, for more creative control, you can replicate the effect using Adobe Photoshop or GIMP with your own images or stock photos.



GRAPHICS CARDS ANCESTORS

By **Kaysun Saber**

As for today, graphics cards are an essential part of a computer, especially for gamers. And it's interesting to know that the development of graphics cards relates to the progress of the gaming industry. In the 90s, someone asked the question, "what would it be like to play video games in a 3D environment?"

In the year 1996, John Carmack and his co-workers had gathered and developed the first title of the Quake series and the first 3D video game of all time, under the name of id Software, the same company that developed the 2020 game, Doom Eternal.

3D video games were finding their way through gaming markets. At the same time, it was time for graphics-cards to step up. 3dfx was the name of the first company that accomplished making a graphics card for 3D graphics in computers, for the first time. 3dfx named the graphics card Voodoo because of how magical rendering a 3D virtual environment was. 3dfx Voodoo was able to find its way through the market with a significantly high prices at the end of 1996, and These graphics cards also needed powerful hardware to support, but there was also another problem. Voodoo could only accelerate 3D graphics, so if someone wanted to play Quake or Doom for the rest in their life, this wouldn't be a problem for them, but other users required another graphics card for 2D graphics. All of these problems had turned Voodoo to probably the most inefficient graphics-card of all history.

The problem of having two graphics cards, one for 3D graphics and the other for 2D graphics, was very soon solved by 3dfx in 1997 with the creation of another graphics card named Voodoo Rush. At first, the Voodoo Rush wasn't as powerful as its previous model because it had to do the job of both 2D and 3D acceleration. 3dfx was able to solve this problem by giving Voodoo Rush 8MB of Video RAM, instead of 4MB, but overall Voodoo Rush was an unsuccessful product and didn't benefit 3dfx much.

The year 1998, once again, was a good year for 3dfx. In that year, 3dfx made their famous Voodoo2 model. Voodoo2 was superior to all of the other graphics cards in the market. Voodoo2 was more powerful than its competitors and had a particular application programming interface (API) called Glide. Glide's task was texture mapping, or smoothing out the texture and adding more details to it so everything wouldn¨t look so pixelated. It was the RTX[1] of its time! Glide API was Dedicated only to Voodoo 3D accelerator graphics cards.

With Glide API and Voodoo¨s incredible power, it was the best choice in the market, however, Voodoo2 could get even more powerful, but how? The answer was in, of course, the scanline interleave (SLI). SLI is the method of linking graphics cards together, and SLI is still used today for the Scalable link interface by Nvidia, but 3dfx did it for the first time, and the result was Voodoo2 SLI, where two Voodoo2s were connected. Voodoo2 SLI could give users a much smoother framerate and could support more resolution than the original Voodoo2 graphics card. Voodoo2 had the same problem as Voodoo1, and it was the problem of not being capable of supporting 2D graphics and only supporting 3D graphics. Because of this and a high price, Voodoo2 SLI couldn¨t impress the market.

Towards the end of 1998, 3dfx released

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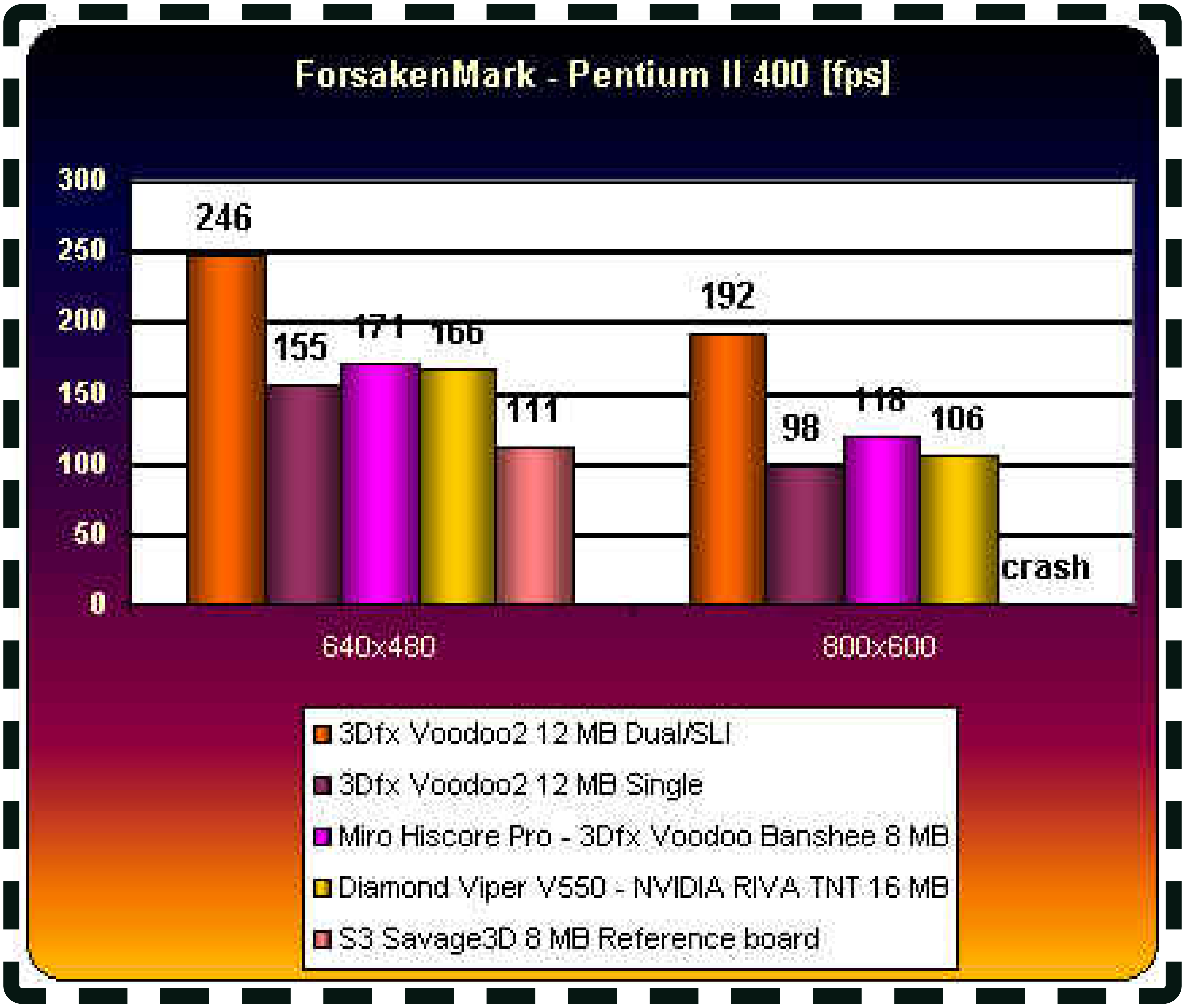
[1] Nvidia RTX is a graphics card rendering the environment using ray-tracing technology.



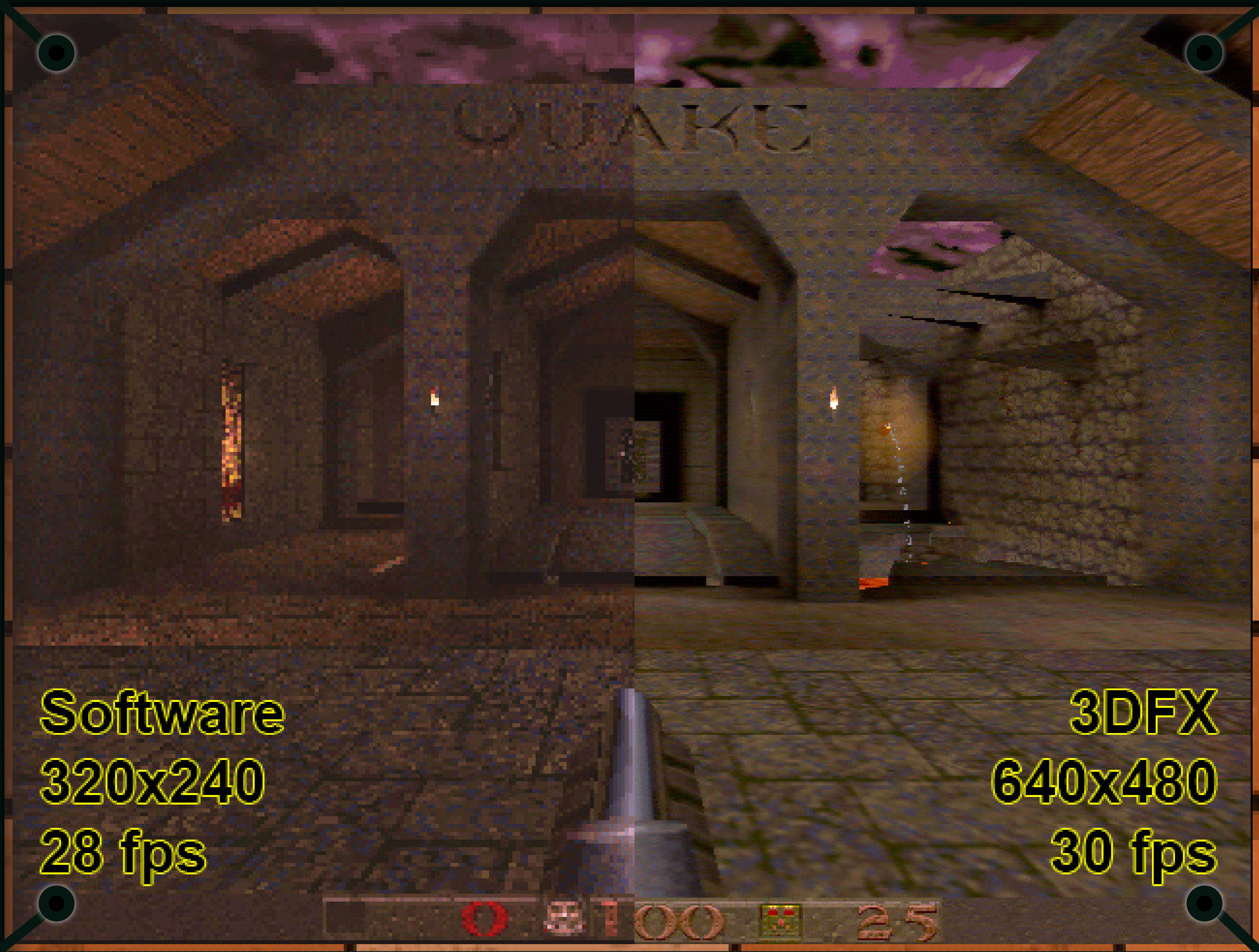
another model for its Voodoo series called Voodoo Banshee, which was not as fast as Voodoo2 SLI or even the single Voodoo2 but a lot more efficient to buy. Voodoo Banshee had both 3D and a 2D accelerator, such as Voodoo Rush, and it could use Glide. Voodoo Banshee was simply an upgraded version of Voodoo Rush, and it definitely sold better.

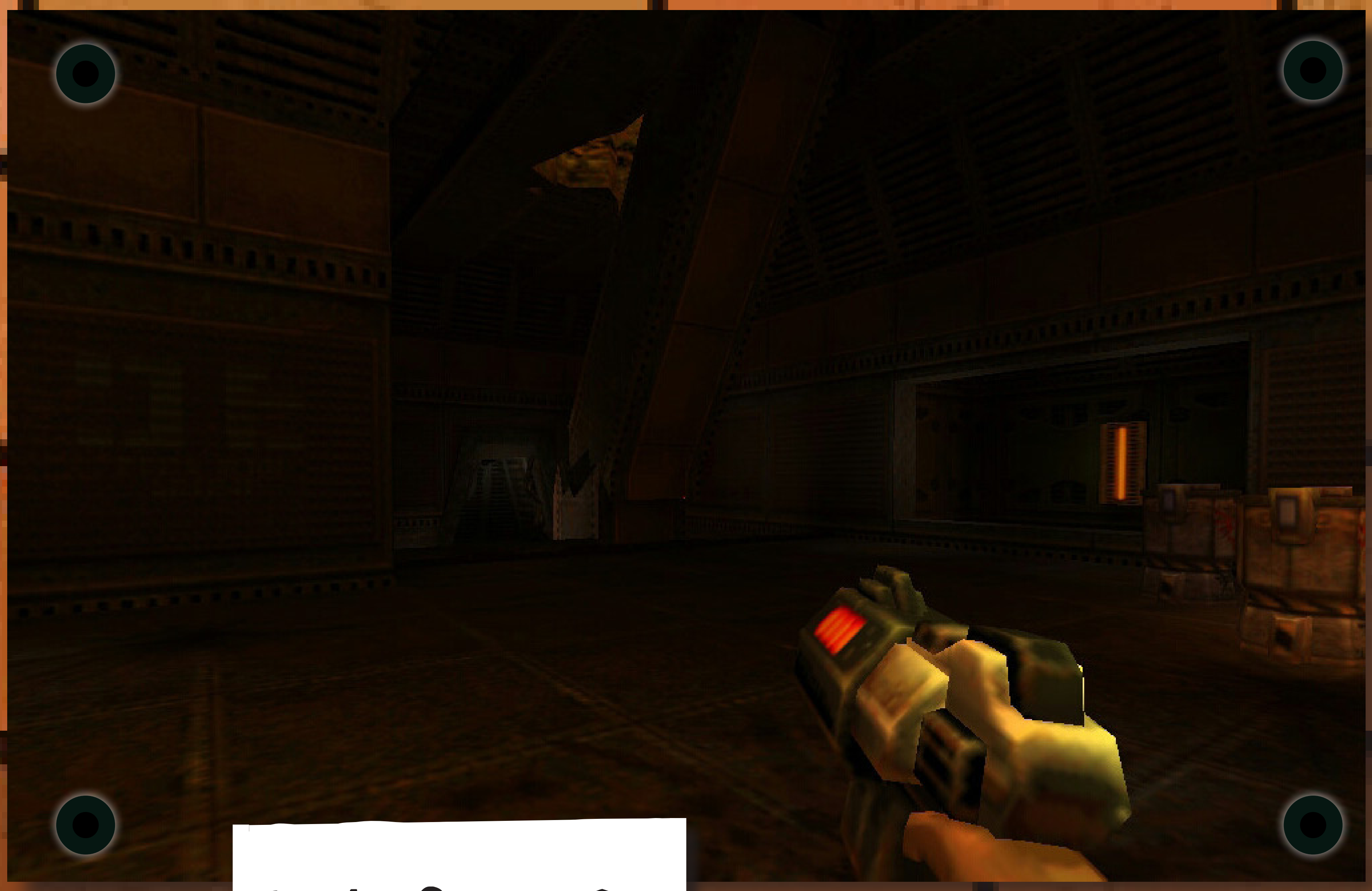
In the early year of 1999, 3dfx managers called some bad decisions, and these decisions made them fall behind their main rival, which was Nvidia. 3dfx released Voodoo3 at that time, but it was already too far behind Nvidia and had an awful sale. 3dfx followed working on graphics cards and followed Voodoo3 with Voodoo4 and Voodoo5, but all of its products failed. 3dfx had one of the most golden histories among other companies, but it didn"t last long, and the company went down most tragically. Finally, in the year 2002, the company was purchased by Nvidia.

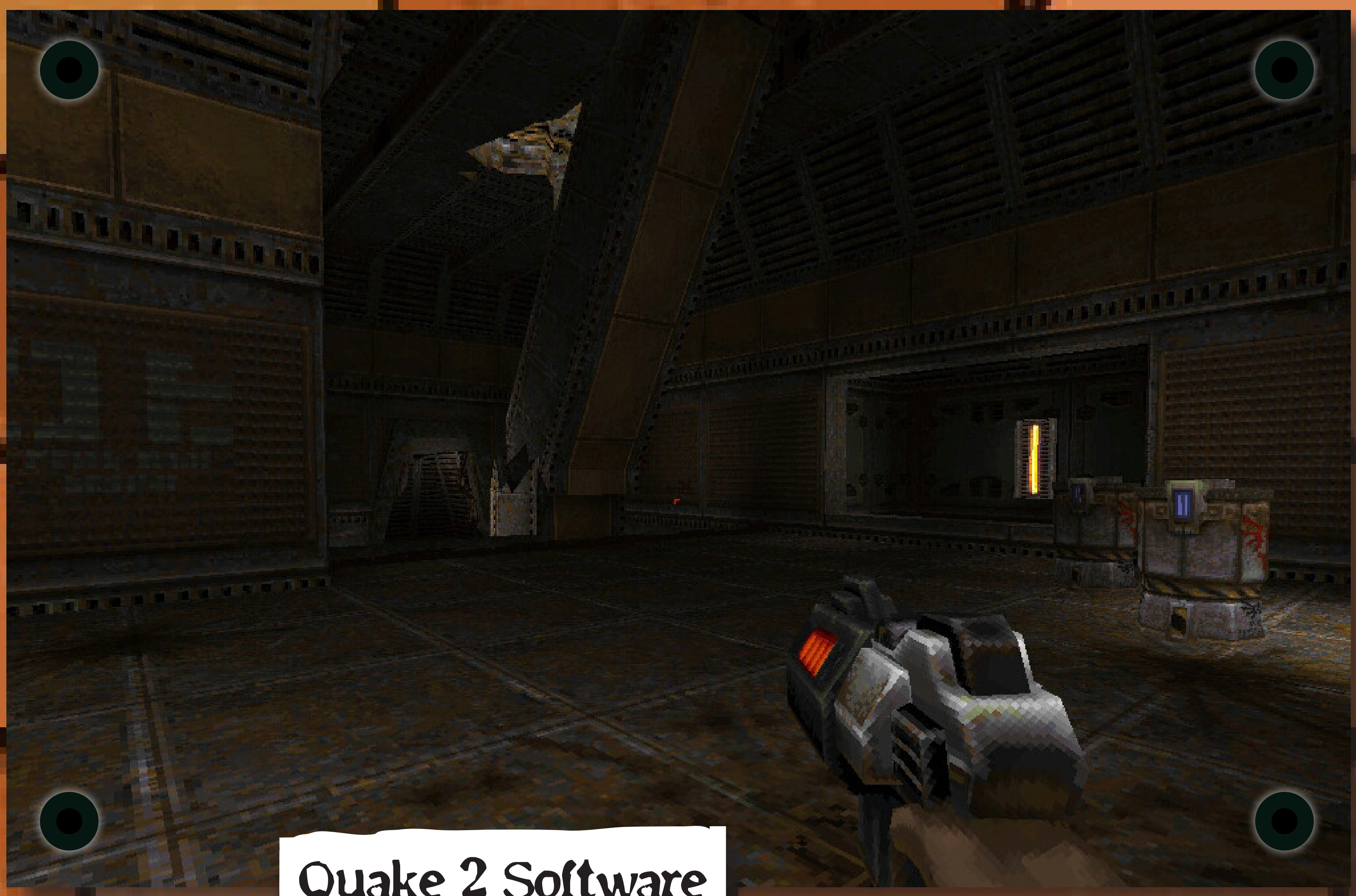
Nvidia was also one of the first companies that made graphics cards with the 3D graphics accelerator. the Nvidia Riva series was the main rival for the 3dfx Voodoo series, but Nvidia entered the competition in the year 1997. Before 1997, and the release of Nvidia Riva 128, 3dfx had other competitors such as Matrox Mystique, S3 ViRGE, and the first ATI 3D Rage, but none were a challenge for Voodoo1. In 1997, Nvidia Riva 128 was out on the market. Unlike Voodoo1, Riva 128 had 2D acceleration in addition to 3D acceleration, although, it wasn"t as good as Voodooo1. It was able to outdo Voodoo Rush. In the next year, when Voodoo2 was above all other graphics cards on the market like S3 Savage3D and ATI Rage Pro, Nvidia finally decided to enter the competition with its Riva TNT graphics card, which was predicted to be faster and better than Voodoo2, but it failed. Riva TNT didn"t turn out as it was supposed to be, and it was outperformed by Voodoo2 in OpenGL and Direct3. In addition to that, Nvidia graphics cards could not support Glide API.

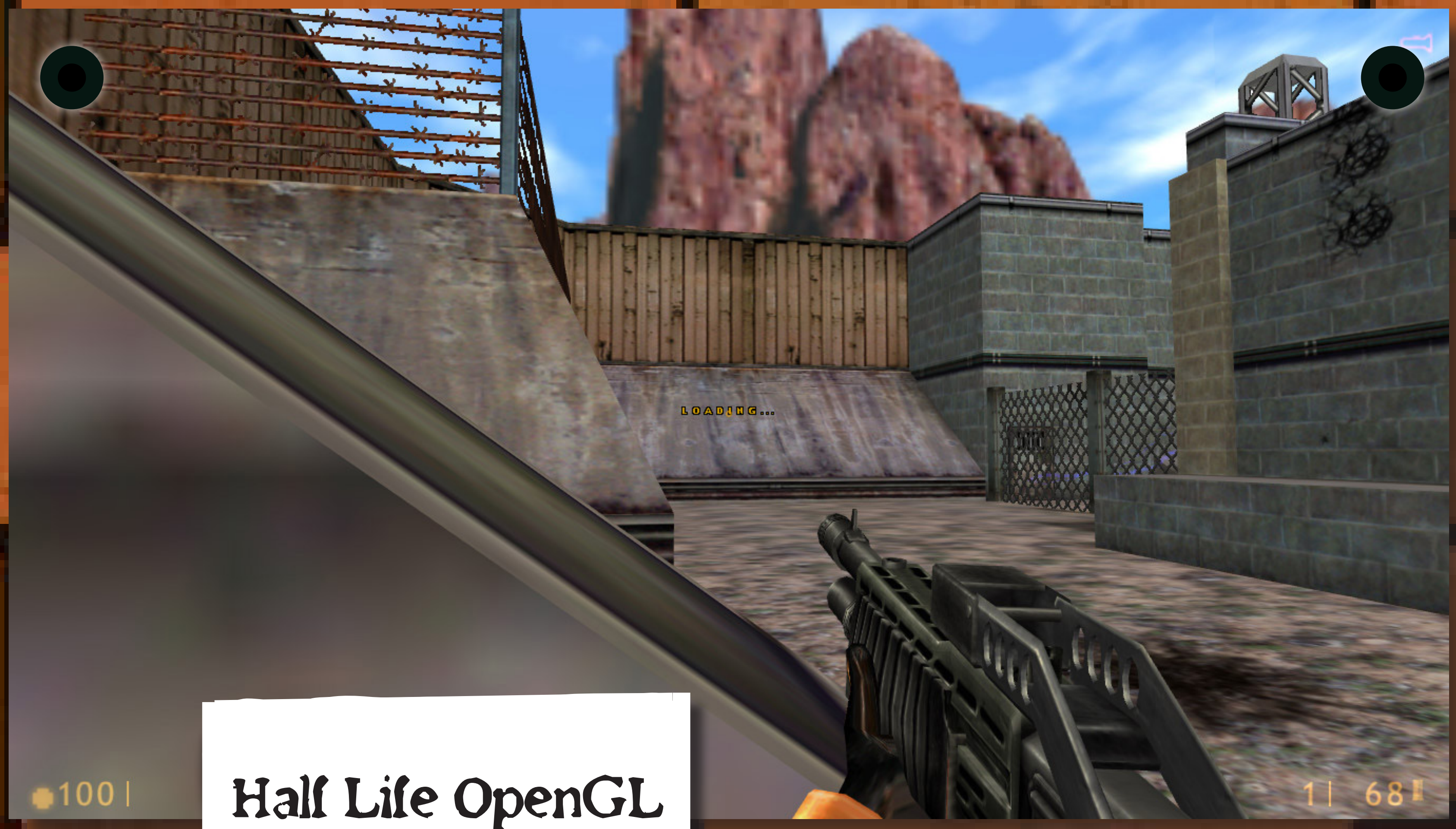
Video games in the 90s could use different ways to render their 3D graphics; software rendering, OpenGL, or Direct3D. Software rendering did not require a graphics card, so it was the most basic way to provide 3D graphics, and it also provided the worst kind of graphics. Along with that, there was OpenGL, which was an API for rendering 2D and 3D graphics, and Glide API was based on OpenGL too so, if you could have both of them, the result would be a satisfying graphics, however, The most advanced way of rendering a 3D graphics, was with Direct3D. Direct3D is also another API, developed by Microsoft, to render 3D graphics. We still use this API, and we know it as DirectX.

In 1999, John Carmack and its team came up with another idea that changed the course of graphics in video games, the Quake 3 Arena. Quake 3 Arena was the first game that didn"t support software rendering, meaning you must have had a graphics card to run the game through OpenGL or Driect3D. As Tim Willits, one

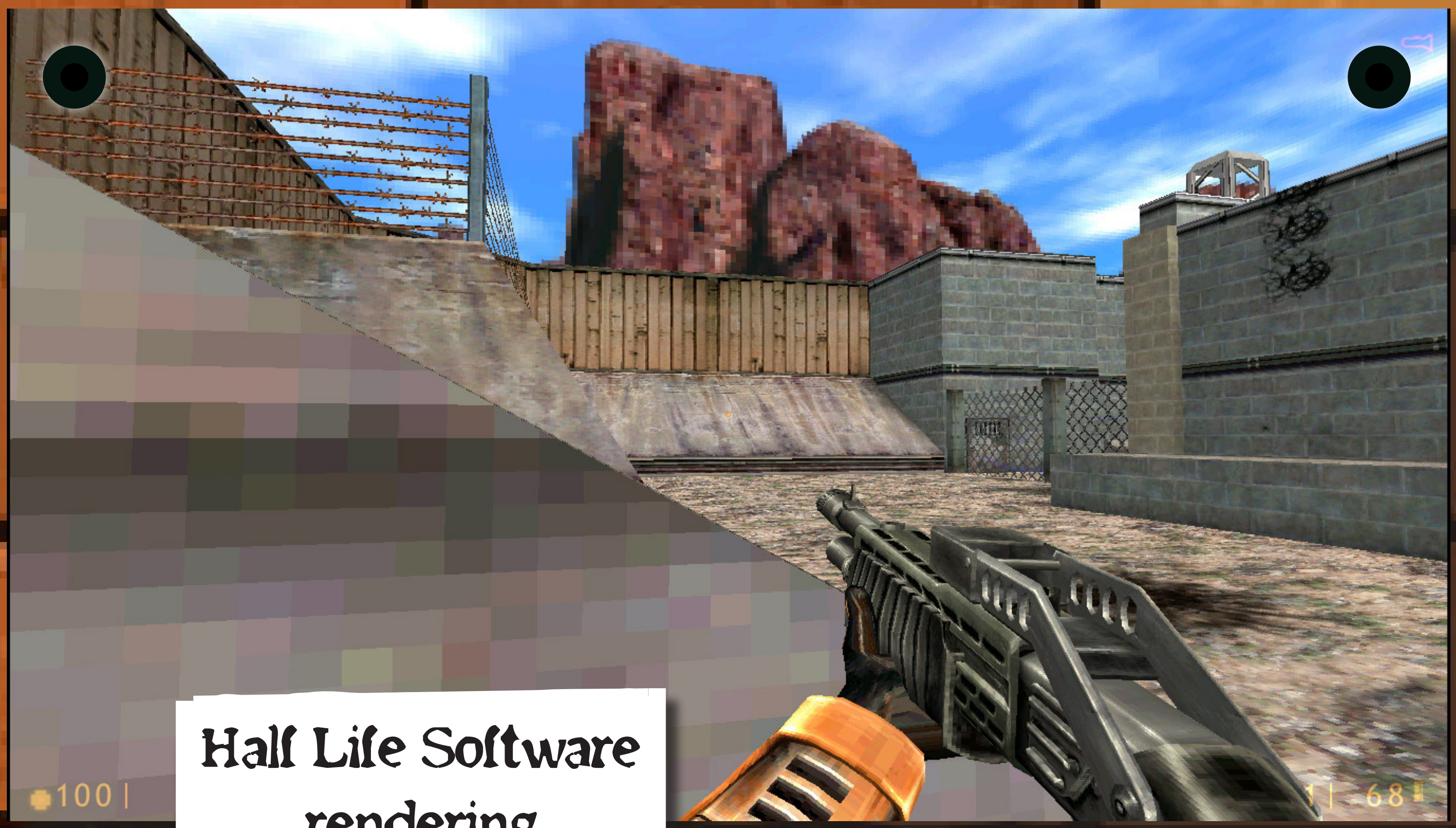



Quake 2 OpenGL


Quake 2 Software rendering



Half Life OpenGL



Half Life Software rendering

of the designers of Quake 3 quotes, ¨when we proposed to our publisher, Activision at the time, that we wanted to make a game that required a graphics card in your machine, they told us that we were insane and that it was the worst idea ever.¨

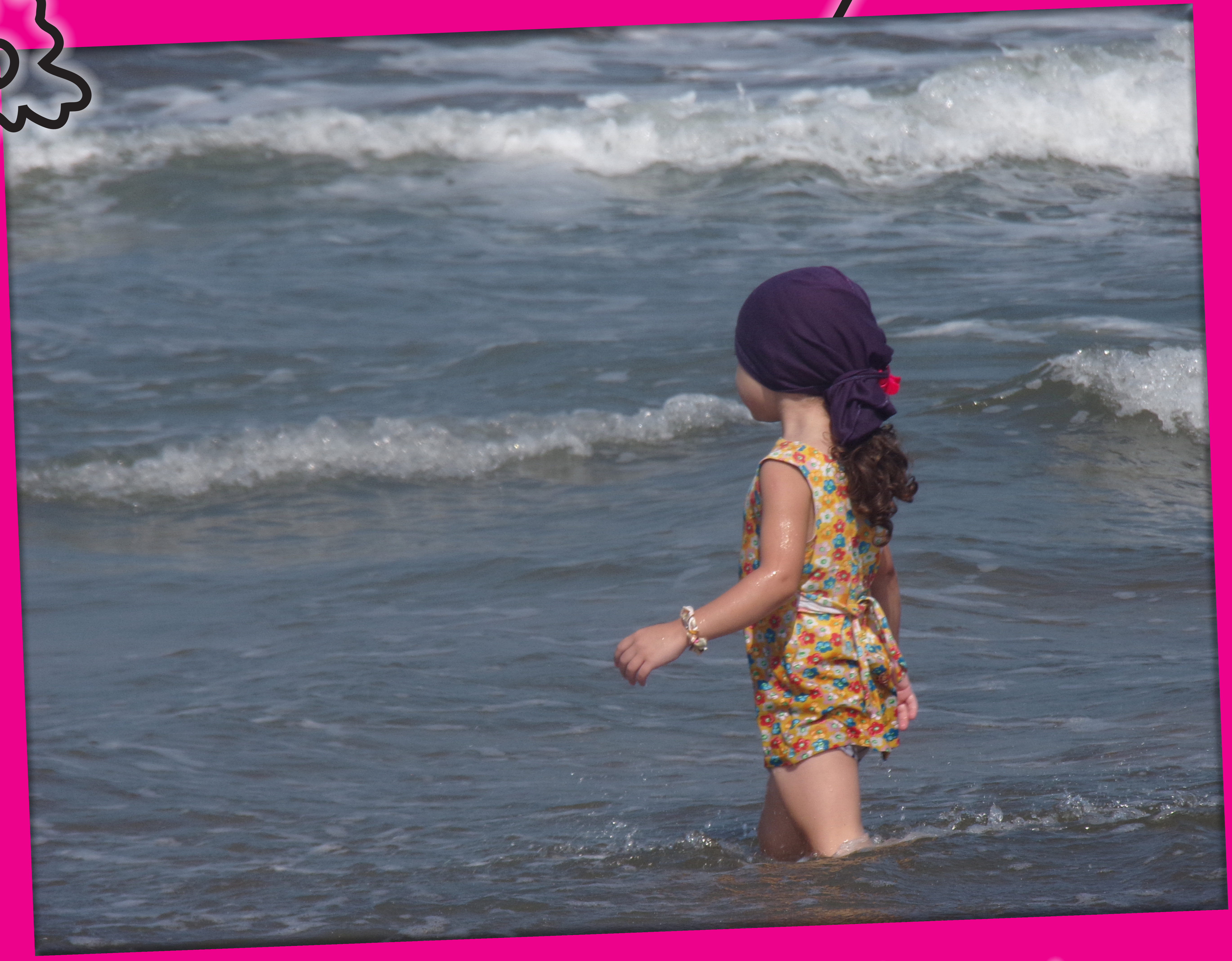
1999 was the year that 3dfx began to fall, and Nvidia took advantage of the opportunity and released Nvidia Riva TNT2, and 3dfx Voodoo3 was unable to compete with Riva TNT2, so it became the best graphics card for consumers. From here and there, news about the Quake 3 Arena was spreading, and the market realized that it demanded a more powerful graphics card for this game. 3dfx and other companies were unable to offer anything more except their not-so-good graphics cards, but Nvidia was able to follow up with another graphics card. Nvidia GeForce 256 was released by Nvidia around two months before the release of Quake 3. GeForce 256 was the first graphics card that could fully support Direct3D 7.0, and the first model of GeForce series that some of us are using right now. GeForce 256 and Quake 3 were the most significant improvements in the history of 3D graphics. After this, there was not any mentionable, revolutionary improvement in terms are graphics, and everything is evolving bit by bit.

The other graphics card made by Nvidia after GeForce 256 was GeForce 2 GTS, and at the same time, ATI company made its ATI Radeon R100, which was also the first model of AMD Radeon series that some of us are also currently using. The competition between graphics cards after the year 2000, since there was no place for other graphics card companies, was majorly between these two companies. Years later, in 2006, ATI company was acquired by Advanced Micro Devices (AMD), but that didn¨t affect their competition with Nvidia in the graphics card industry much. The only effect was that in 2010, the AMD company retired the ATI brand, and replaced its name with it. As it¨s witnessed, we don¨t see or hear ATI¨s name much after 2010, and what we see instead, is AMD.

The competition between these two companies, Nvidia and AMD, or the same old ATI, is still going on after the year 1999.

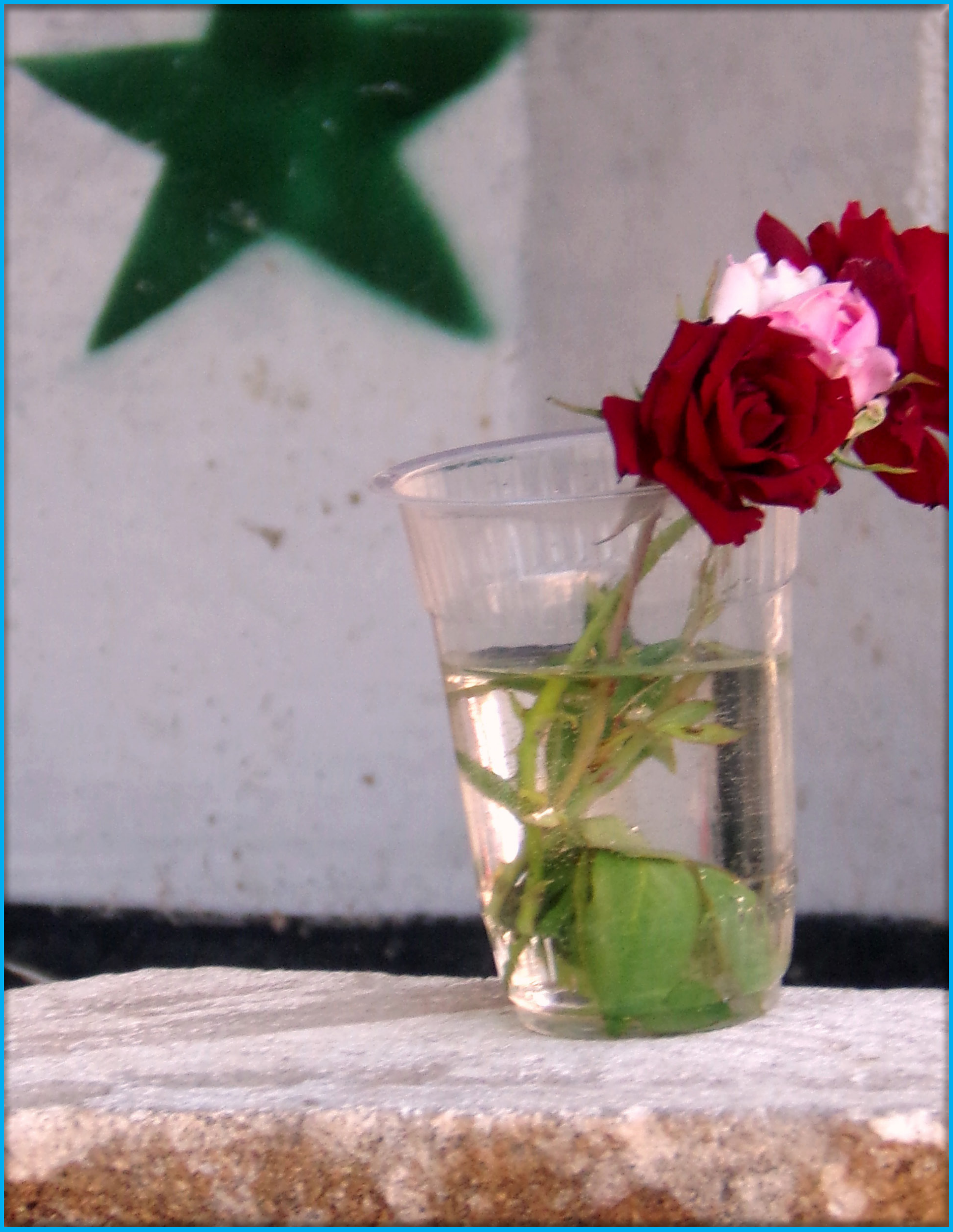
The Power of Photography

By Nader Ebrahim



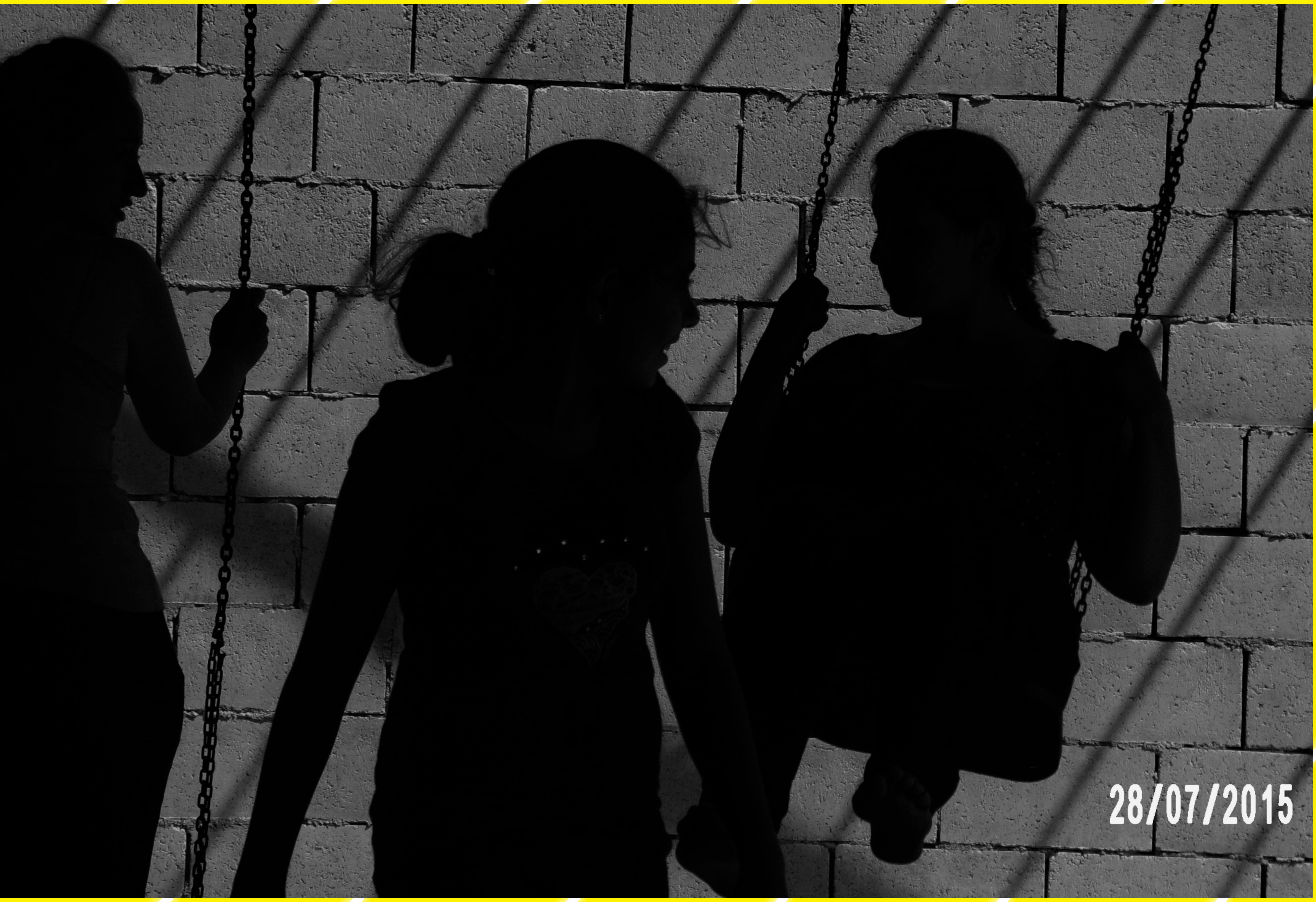
Just the beginning of her exploration of the sea of life, hoping not to get lost.

Camera model: HP d3500
F stop: F/7
Exposure time: 1/400 sec.
Aperture: 2.9
ISO-64



Even in the hardest times, you can find some flowers not stained in blood... yet.

Camera model: HP d3500
F stop: F/4.4
Exposure time: 1/60 sec.
Aperture: 2.9
ISO-112



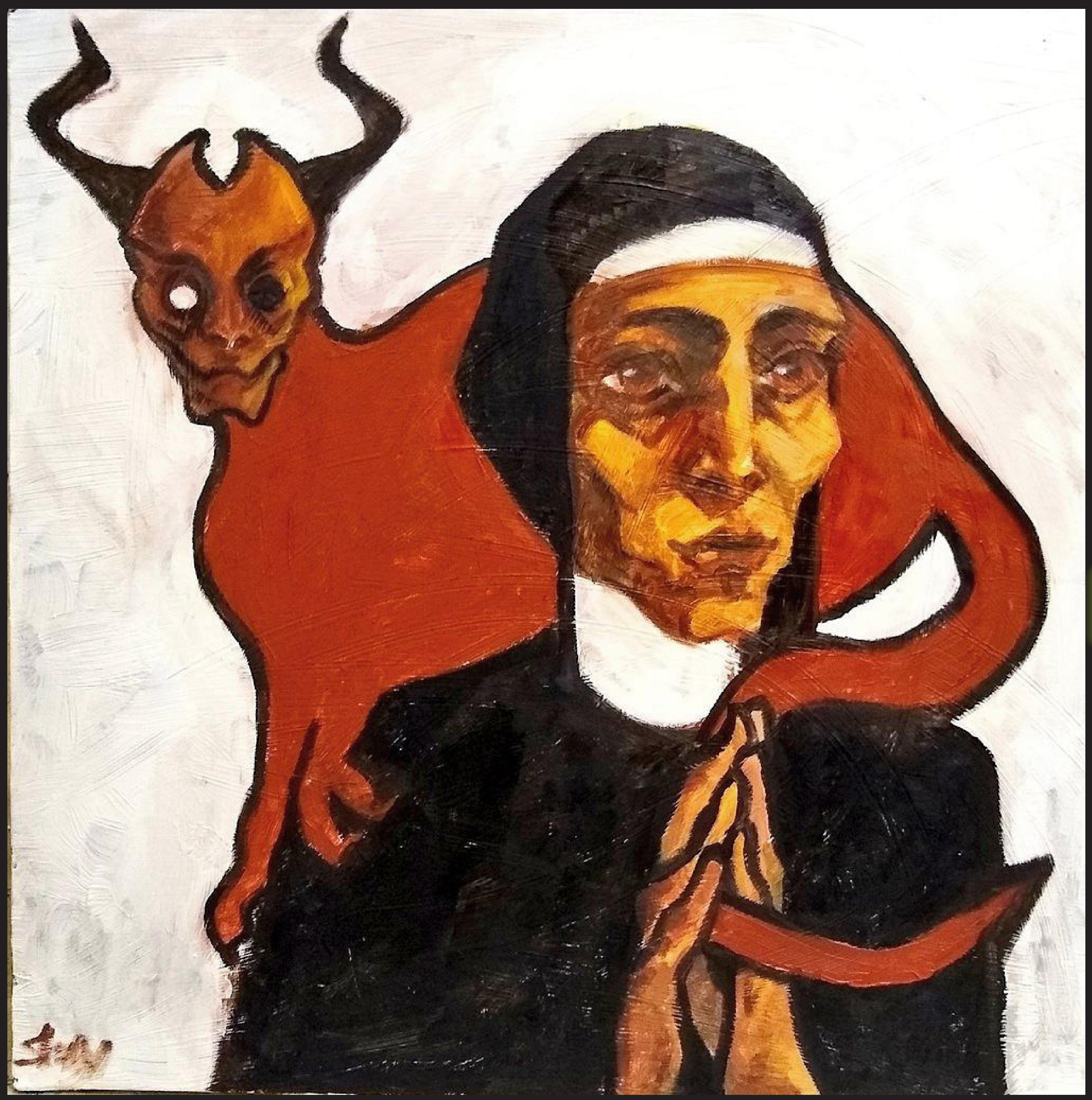
28/07/2015

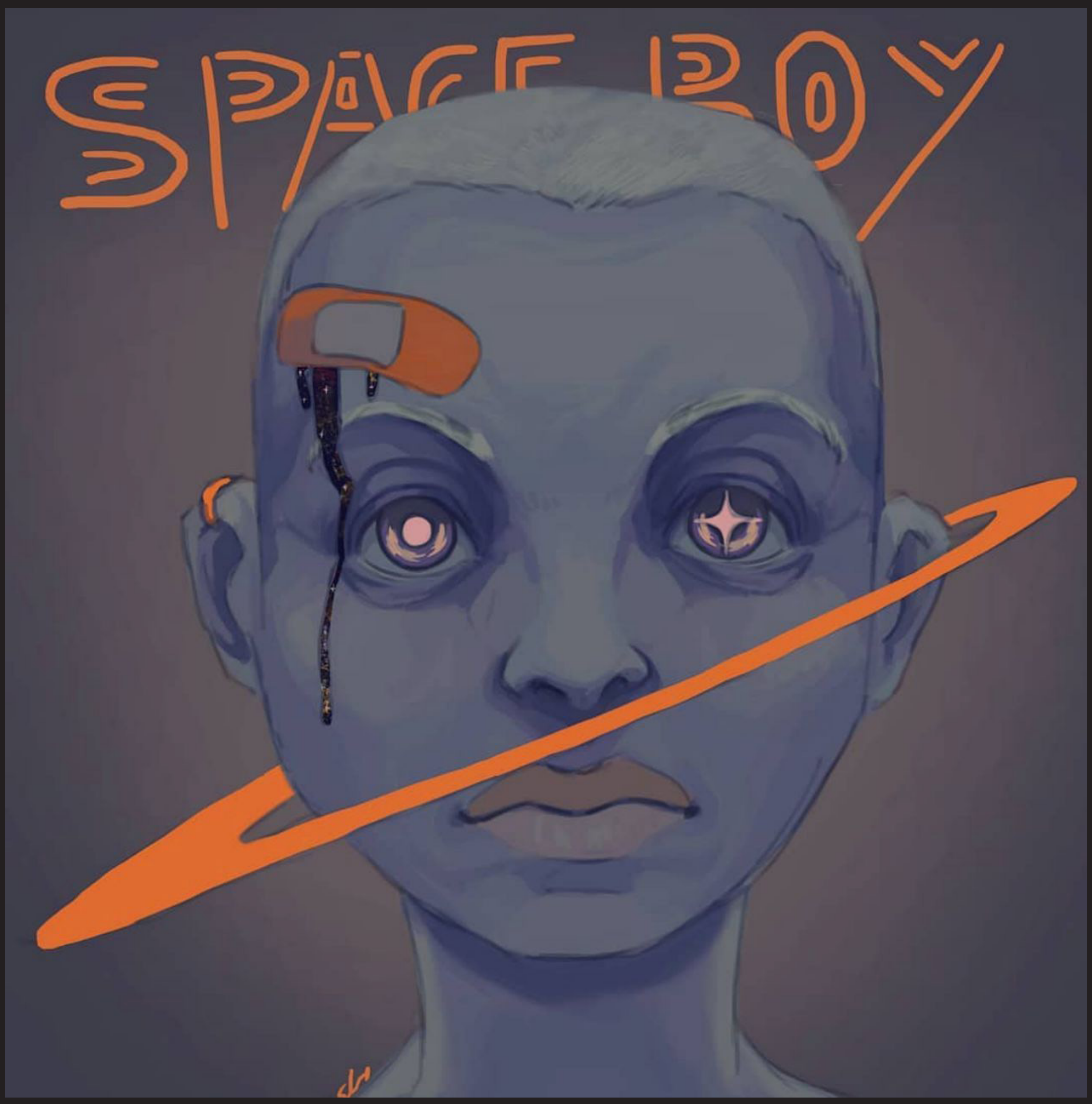
Life still grows where Laughter still shines.

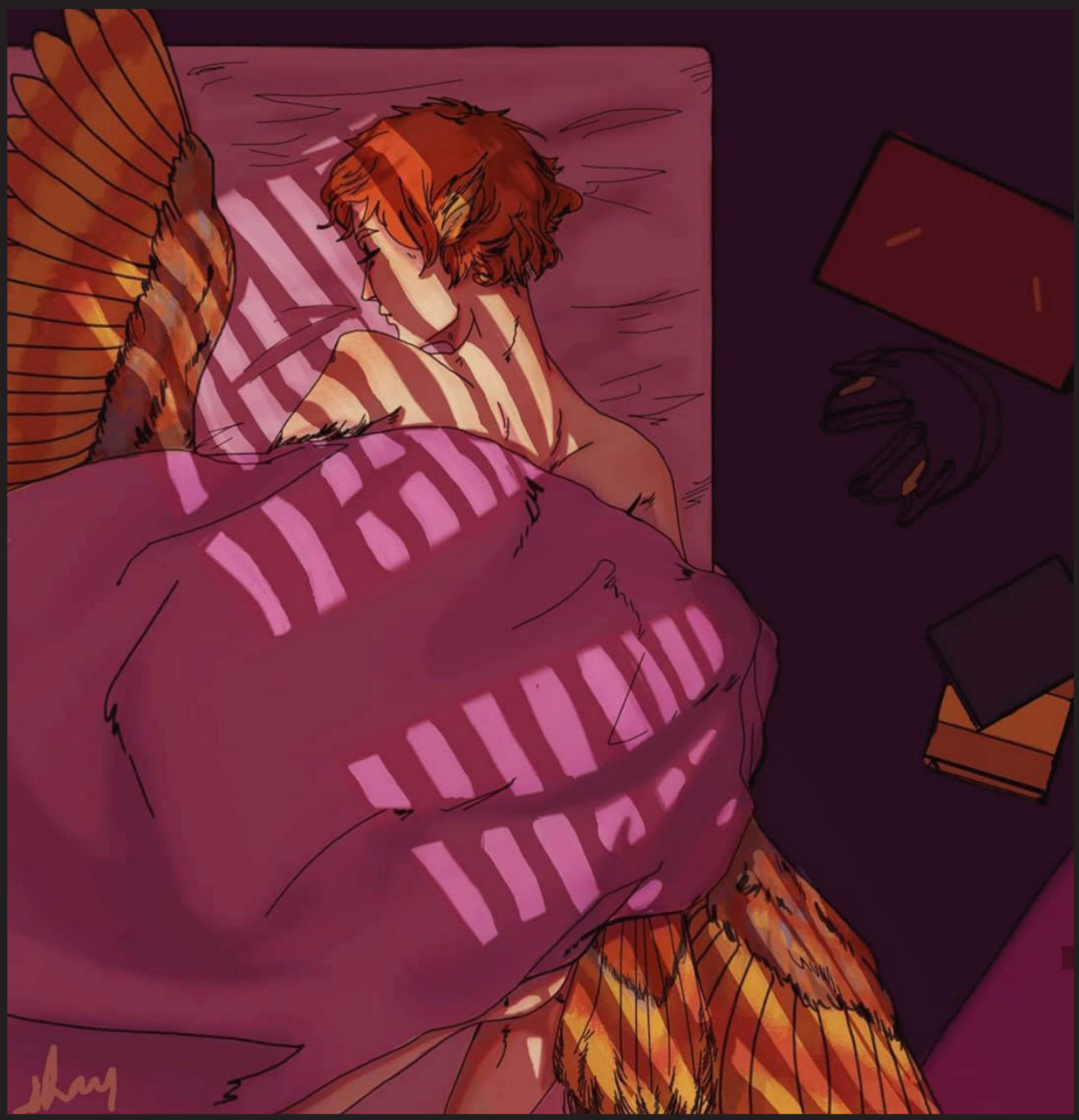
Camera model: HP d3500
F stop: F/6.3
Exposure time: 1/450 sec.
Aperture: 2.9
ISO-64

Imagination of An Artist

By **Shaghayegh Moghimi**







THE POWER OF IMAGINATION

Architecture and Literature

By Joseph Green

Sumptuously, architecture and literature are quite connected in the realm of art. The poetic devices such as simile, personification, paradox, and rhythm are also the architectural devices that allow a building to communicate.

Simile is quite common in architecture. Buildings or architectural elements are often made to resemble things of another kind. For years now, skeletons and textbooks and architectural visualisations of small scale biology have been popular choices of reference. Some schools of thought are reluctant to accept the figurative devices of architecture. Rhythm not being one of them makes it universally doped.

Personification, endowing buildings with human qualities or appearance, is often tenuous and rarely attempted by architects. Critics see it more readily, which would suggest that personification should perhaps be attempted more often in architecture. The paradox is another device in difficulty. Direct clarity is often seen as beautiful clarity suggests a rigidity that is not poetry.

Architectural expression like literary expression, has a wide field; dancing, sculpture, music, and painting are more limited than either, both as to theme and in emotional range. All these arts, however, are richer than either literature or architecture can ever be, in that third element, which makes direct assault upon our sense to lead us happy captives in the realms of pure delight.

Now the subdivision of literature into prose and poetry is misleading. One might, with equal reason, divide building into construction and architecture. The place where prose and poetry meet may be clear enough to the typographer, and the place where construction and architecture meet may be obvious to the stonemason, but to a critic, the matter is not easy. One may be pardoned for taking a leaf from the books of the modern aestheticians and for dealing with these two great modes of expression--architecture and literature--as if art and expression were synonymous terms, even while holding most strongly that they are not, accepting only half the proposition and admitting that all art is expression, while stubbornly insisting that only all rhythmic expression is art.

Aristotle agrees with Plato in calling the poet an imitator and creative art, imitation. He imitates one of the three objects: things as they were/are, things as they are said/thought to be, or things as they ought to be. In other words, he imitates what is past or present, what is commonly believed and what is ideal. Aristotle believes that there is natural pleasure in imitation, which is an inborn instinct in men. It is this pleasure that enables the child to learn his earliest lessons in speech and conduct from those around him, helping him to make him a poetic instinct for harmony and rhythm.

He does not agree with his teacher in that poet's imitation is twice removed from reality and hence unreal/illusion of truth. To prove his point he compares poetry with history. The poet and the historian differ not by their medium, but the true difference is that the historian relates 'what has happened' and the poet 'what may/ought to have happened' the ideal. Poetry is, therefore, more philosophical and a higher thing than history because history expresses the particular, while poetry tends to express the universal. Therefore, the picture of poetry pleases all and at all times.

"... A poet is an imitator and creative art, imitation."

Aristotle does not agree with Plato in the function of poetry making people weaker and emotional / too sentimental. For him, catharsis is ennobling and it humbles a human being. So far as the moral nature of poetry is concerned, Aristotle believes that the end of poetry is to please; however, teaching may be the by-product of it. Such pleasing is superior to the pleasures because it teaches civic morality. So all good literature gives pleasure, which is not divorced from moral lessons.

In his theory mimesis, Plato says that all art is mimetic in nature; art is an imitation of life. He believed that idea is 'ultimate reality.' Art imitates idea and so it is the imitation of reality. He gives an example of a carpenter and a chair. The idea of chair first came in mind of the carpenter. He gave physical shape to his idea out of wood and created a chair. The painter imitated the chair of the carpenter in his picture of the chair.

Thus, painter's chair is twice removed from reality. Hence, he believed that art is twice removed from reality. He gives first importance to philosophy as philosophy deals with the ideas, whereas poetry deals with illusion--things that are twice removed from reality. So to Plato, philosophy is superior to poetry. Plato rejected poetry as it is mimetic in nature on the moral and philosophical grounds. On the contrary, Aristotle advocated poetry as it is mimetic in nature. According to him, poetry is an imitation of an action and his tool of enquiry is neither philosophical nor moral He examines poetry as a piece of art and not as book of preaching or teaching.

Various forms of art are related to one another in nature as they are all rooted in the manifestation of magnificence. On one hand, there is architecture with its realization of ideas within the domain of visual and intuitive conception, and on the other hand is literature with its depiction, elite thoughts in the realm of intuition. The two have always been webbed in a marvellous exchange, functioning as one inimitable arena of realization and depiction of the magnificence of the universe.

Where architects employ line, form and colors to express the magnificence, poets and authors use their lexical and lingual elements in order to highlight the same eternal truth than the basis for visual and spiritual formation of an architectural structure.

The former term can refer to physical space, and the latter, to the feeling created by emotional or spiritual stimuli. A common aim in all forms of art is to fashion a spiritual atmosphere, and space is of particular significance in architecture. An architect makes all efforts in order to create a variety of spaces in such a way to suggest a variety of atmospheres, just as done by piece of poetry in creation of mystical, illuminative and divine air. The literary atmosphere is as well generated by the totality of the piece, and is the entire aesthetical influence of a literary artwork, the air dominating it and the emotional effect and attraction it has for the audience. In general, the mood created for the reader upon reading of a literary item is referred to as atmosphere.

It goes without saying that although two terms are applied in literature and architecture differently, and despite the minor functional differences between the pair, the similarities between them are inalienable in the creation of a mental atmosphere for it is based on the reader/beholder not the creator's viewpoints and the dominant cultural backdrops.

Gallery

Let's get to know an artist:
Mohammad Farsian

"I'm an indie artist. My art style is with sharp edges and sometimes origami-like, The cuter the character is, the prouder I am. I also like medieval fashion on my characters. :)"

Let others see your
world,
the way you want
them to.

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